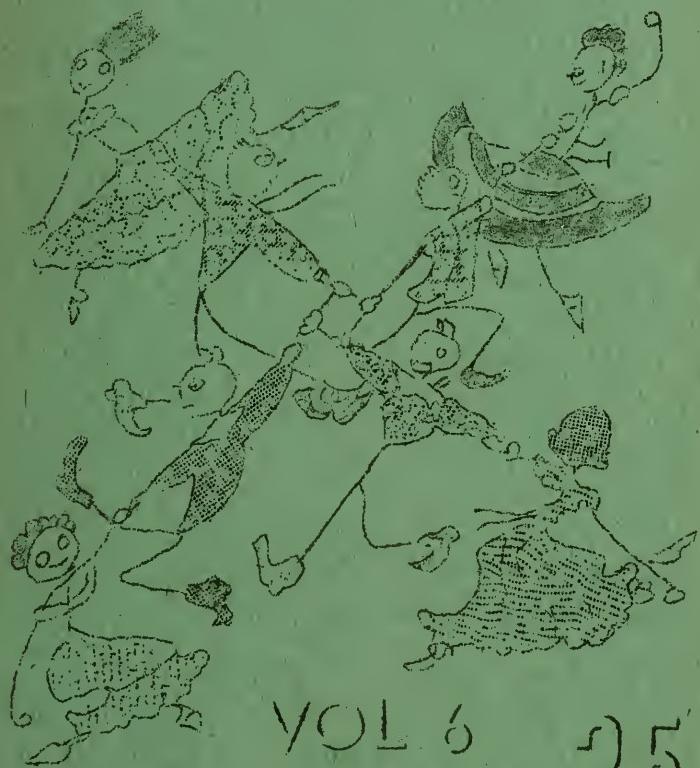


NORFOLKIAEIR IN JUNKET



VOL 6

NO 3

25^c

DANCES OF THE
MARITIMES

14th

ANNUAL

NEW ENGLAND FOLK FESTIVAL

APRIL
11, 12, 13,
1958



TUFTS UNIVERSITY

(Cousens Gym)

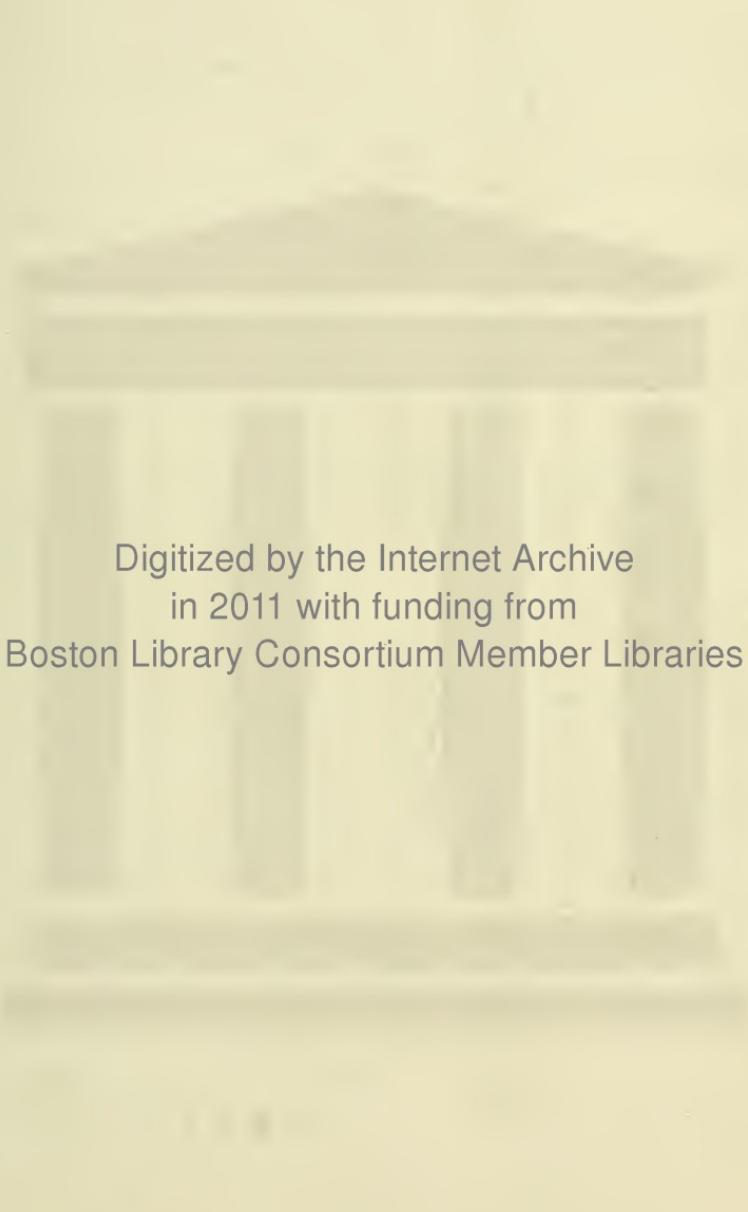
MEDFORD, MASS.

FRIDAY AND SATURDAY EVENINGS

SATURDAY AFTERNOON (Children's Program)
SUNDAY AFTERNOON (Workshop for members)

Demonstration and Participation in

Square and Folk Dancing—



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A FOLK DANCE WEEKEND

PLUS

SKATING

* * * * *

Folk Singer
TONY SALETAN

Folk Dancers
CONEY & MARY ANN TAYLOR

Dance Callers

DUDLEY
LAUFMAN

CHARLIE
WEBSTER

JOHNNY
TRAITON

DICK
CARRIER

* * * * *

* Hosts LEG & LES BROWN invite you to join us at

* * * * *

CRYSTAL HILLS LODGE & SKI DOME

* * * * *

Routes 16 & 302, Intervale, N. H.

* * * * *

MARCH 28, 29, 30th

* * * * *

The Lodge is located in the middle of the Eastern Slope Region between the resort towns of North Conway and Jackson. If you don't ski or skate, you can ride the Cranmore Skimobile, or the new Condola Cars up and down mountains for terrific views.

TAKE IT OR
LEAVE IT



This "Dances of the Maritimes" issue of the Junket is a trial at something different. Certainly no one can truthfully say that there are not enough dances in

this particular issue.

It is not intended to be a complete treatise of the subject. Far from it. If we'd had that intention in mind we surely would have included some of the older Scottish dances, remnants and variants of which can still be found in many parts of the provinces.

We have tried to give a fair picture of the dances you might meet up with should you have the good fortune of dancing with a Maritime group anywhere in that area of Canada. I suppose that you might call them 'survival dances'.

A "polka quadrille" is danced in some form or another everywhere you go and to a slightly lesser degree, a "waltz quadrille"; many times the figures of the two are interchangeable, merely the tempo being different.

The region is blessed with having many outstanding fiddlers and orchestras, the best known probably being Don Messer & His Islanders.

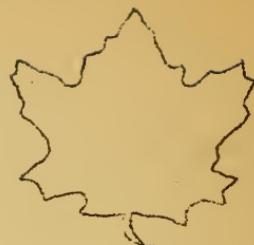
My heartfelt thanks to the people who helped with this issue, especially to Rod Linnell, Norman MacBurnie, & Maurice Hennigar.

I hope to do something similar next month with the "Dances of Quebec".

Sincerely

Ralph

CANADA'S "PROVINCES BY THE SEA"



Canada's four Maritime Provinces - New Brunswick, Nova Scotia, Prince Edward Island and Newfoundland - could be snugly tucked into any one of several other provinces and there would be plenty of space left over. But size isn't everything, and even the smallest of these is renowned for its dances and songs.

Taken together or separately, the four are a rich panorama of land and seascape of historic past and storied present. They are all provinces of the Atlantic Ocean. Two are islands, one dangles from the mainland by a thread of land, and the fourth, a rough square in shape, fronts the sea on almost three sides. They share the Atlantic and they share the first days of Canada's romantic history. The Norsemen of nearly a thousand years ago knew these shores. John Cabot discovered Newfoundland in 1497 and touched on Nova Scotia. In 1534 Jacques Cartier sailed through the Strait of Belle Isle and into the Gulf of St Lawrence and the Bay of Chaleur. The French established Acadia in what is now Nova Scotia and New Brunswick in 1603. Champlain visited Prince Edward Island in the first years of the 17th century, before he founded the City of Quebec. --

Canada was French for more than two centuries and mementoes of the ancient regime may still be found in the Maritimes. What's left of the stronghold of Louisbourg on Cape Breton Island, 25 miles from Sydney, is preserved as an historic park and museum; so is Fort

Anne at Annapolis Royal and, at Port Royal, eight miles away, Champlain's habitation of 1605 has been restored on the original site. These are all in Nova Scotia. New Brunswick has Fort Beausejour, near Sackville. Such monuments are not, however, the only evidence of New France. In some places the French language and folkways are still in evidence.

To these have been added the ample history and character of British North America. The first English settlement on the mainland, apart from the military posts, was at Halifax, N.S. established in 1749. Saint John, in New Brunswick, was the first city incorporated in Canada - 1785. Both are great seaports. Worthy of visit, too, are Fredericton, capital of New Brunswick, and Moncton, headquarters of the Canadian National Railways' Atlantic Region, Charlottetown, capital of Prince Edward Island, St John's, capital of Newfoundland, and other centres of industry, culture and recreation.

There are three national parks in the Maritimes: Cape Breton Highlands, with its 400 square miles of rugged coast and mountains and its thrilling views of the sea.



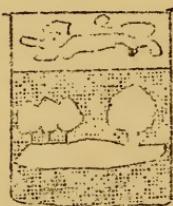
NEW BRUNSWICK

The Province of New Brunswick is ideally situated for summer pleasure. North, south and east, the province - about the size of Scotland - fronts the ocean and along its varied shores are to be found numerous resorts with all the diversions expected of a seaside holiday. Inland from the long beaches and rocky coves with their serene waters and tumbling surf, roll the

hillsides. Here are the meadows of prosperous farmland and beyond them the forests of the highlands. Running down from the great interior spine are the lovely valleys of the Saint John River - a celebrated highway in the days of New France - the Matapedia, the Restigouche and the Miramichi. Here in countless other streams and pools the visitor may fish for salmon and trout. There's good hunting, too. Deer, bear, partridge, wood cock, ducks, geese and rabbits are plentiful.

Such natural phenomena as the Hopewell Rocks, the Magnetic Hill near Moncton, and Fundy's tidal bore sweeping up the Peticodiac River invite the tourist to bring along a camera.

From the north shore, looking across the Bay of Chaleur, to the south, looking across the Bay of Fundy, New Brunswick is a 28,000 square mile picturebook. Her hospitable doors are open and her table spread with good things.



PRINCE EDWARD ISLAND

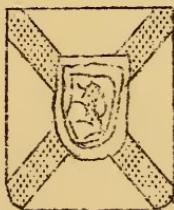
In days gone by, Prince Edward Island was known by other names. The Micmac Indians called it Abegweit. To the French it was Isle St. Jean. Those who were born there speak of it as "The Island" and, to them, there is no other. Call it what you will, it is a place of beauty to the eye and a place of peace to the mind.

The sea, penetrating from north and south has created a beautifully sculptured shoreline. Without mountains, possessing no great forests and minus the hurtling rivers of its neighbouring provinces, Prince Ed-

ward Island is a pastoral paradise of green hills and fields, white farmhouses, blue water and golden sand.

By North American Standards it is small; 145 miles long and from two to 34 miles wide. The tiniest of Canada's ten provinces, it is the most intensively cultivated of them all, hence "The Garden of the Gulf". If its rich, characteristically red soil yields an abundance of vegetables and fruits, so does its surrounding sea. Prince Edward Island smelts, lobsters and Malpeque oysters are table-prized delicacies. Canadian history was written on this island for here agreement was reached between the colonies that gave birth to the Dominion of Canada. In the legislative buildings in the capital city of Charlottetown, the 1864 conference chamber is set apart as a hallowed place.

"The Island" is reached by a modern, diesel-powered car ferry, christened with the original Indian name, which crosses the Strait of Northumberland on regularly scheduled runs between Cape Tormentine on the mainland and Borden, P.E.I. The run is accomplished in less than an hour.



NOVA SCOTIA

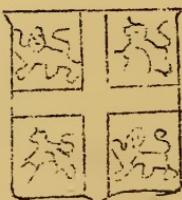
Nova Scotia has been described as hanging like a jeweled pendant on the throat of Canada. No point in the interior of the province is more than 50 miles from the sea and the gleaming, surf-washed sands of its 5,000 mile shoreline provide the jewel with a superb setting.

Not only a Maritime playground of beaches, snug

harbors and ships, Nova Scotia is also a land of "first things". Here was established the first white settlement north of the Gulf of Mexico and here grown the first apples in the New World. Here old forts and blockhouses tell the story of the century and a half war waged by England and France for this new land. French is still spoken in parts of Nova Scotia, also the cherished Gaelic of the Highland Scots who established themselves in rugged Cape Breton Island, Pictou and elsewhere.

Modern cities and towns contrast with picturesque villages, verdant valleys and their salmon streams with the rugged rocks of the shoreline, the huge steel mills at Sydney with the fishing fleets that put out to the Grand Banks. The salt-water game fishing of Nova Scotia is world-famous. Nine-hundred pound tuna and 600 pound swordfish have been taken off its coast.

Here, at Canada's eastern gateway, cradle of so much of its history, is a land "drenched with a nameless beauty." The old and the new mingle harmoniously everywhere while historic Citadel Hill keeps a watchful eye over the city and harbour of Halifax. The remains of Fort Louisbourg, now a national parksite, are a reminder of the war between France and Britain for possession of North America.



NEWFOUNDLAND

Shaped much like an equilateral triangle with 300 mile long sides, Newfoundland rides the Atlantic Ocean further east than any other part of North America. Nothing about it is ordinary. It is the newest of Canada's provinces yet the oldest of Britain's colonies.

From its beginning in the 15th century it has lived by the products of the sea, yet much of its hope for future prosperity lies in the exploitation of the land. It is a stern country compared with its sister provinces, yet it has bred a warmhearted, imaginative, brave and hospitable people.

Officially, the Province of Newfoundland is described as a 43,000 square-mile plateau of low, gentle rolling relief. It is along the 6,000 miles of coast line characterized by deep fjords, sheltered bays, jutting peninsulas and cutlying islands that the majority of the people live, however. There are some 1,300 fishing villages scattered along the coast.

From the mainland, Newfoundland is 90 miles distant across the Cabot Strait from Sydney, N.S. A daily ferry docks at Port aux Basques. By rail one can see a goodly portion of the coast as well as the interior. Sweeping in a 550-mile arc that joins the southwest and southeast coasts, the line serves the two large pulp and paper centres, Cornerbrook and Grand Falls, and throws out an offshoot to serve the mining centre of Buchans. It runs alongside the salmon-rich, forest-flanked Humber River, crosses a high plateau that is remarkable for its jumbled mosaic of monoliths, calls at the famed international airport of Gander and terminates at the capital city, St. John's, oldest city in North America.

THE NOVA SCOTIA TARTAN

In 1954 the Nova Scotia tartan, designed locally, was approved by the Nova Scotia Government and the Court of Lord Lyon, King of Arms, Scottish Heraldic Office of the British Government.

The blue of the tartan represents Nova Scotia's bright blue October sea and sky; the dark green, the deciduous trees. Against these background colors there is a line of white for the surf which surrounds the province; there is a gold line for our Royal Charter

granted in 1621; and a red line to represent the lion rampant which appears in red at the centre of the Nova Scotia crest.



Introductory

Remarks

A revival of interest in dance as a recreational form has taken place in Nova Scotia in recent years.

Folk, square, and more recently contra dances are being accepted in a number of our communities. The age group most interested in this program is the adult, but the younger generation has in some measure accepted this dance form in spite of the rock 'n roll fad.

The Nova Scotia Department of Education through the Physical Fitness Branch has been active in promoting recreational dancing. A reference library, record library and mimeographed materials are available free of charge to individuals or groups. Courses in dance are given either separately or as a part of other leadership courses in communities which show promise and request assistance.

The School of Community Arts held annually in Tatamagouche has included dance in its program during the past two years. The School has been favoured by having Ralph Page for contras and Rod Linhell for squares. The couple and folk dances are handled by Maurice Hennigar of the Physical Fitness Branch. In addition to the Arts School, two week-end dance camps have been

held with very favourable results. These latter short courses seem to serve a definite need and are very appealing to busy people.

The dance world isn't exactly being set on fire by what is being done here but we feel that steady progress is being made on a very solid foundation. The traditional squares of this province are being blended with the American and Western Canadian dance culture to make for more interesting and exciting dance evenings.

Maurice Hennigar
Physical Fitness Branch
Department of Education
Nova Scotia

SOMETHING ABOUT THE FIGURES & STEPS

ALL HANDS IN - All join hands and go 4 walking steps in toward the centre, raising joined hands. 4 walking steps backward to place.

BACK TO BACK - Same as New England "Do si do."

BALANCE - 2 steps backward away from partner, right, left, then 2 steps forward toward partner, right, left. A "balance" step usually precedes a swing.

BREAKDOWN - a fast piece of music or a fast figure of a dance, usually the last in a set.

DOWN THE HALL - Away from the music, or lengthwise of the room.

GENTS (or LADIES) RIGHT HAND STAR - Same as American.

GRAND RIGHT AND LEFT - Many times called "GRAND CHAIN" Same as American.

GRAND RIGHT AND LEFT ON THE CORNER - Right hand to corner partners, etc. gents progressing CW, ladies CCW.

HALF WAY ROUND AND COME BACK THE WAY YOU CAME - Around your own the other way home.

HALF WAY UP AND BACK - 4 walking steps toward the centre of the set, and 4 walking steps back to place.

HOLD FAST - Partners take both hands and step dance in place.

LADIES CHANGE - LADIES CHAIN - Same as American.

PROMENADE - Many times done with sliding steps, side-ward in social dance position. Slide is in direction of their extended arms - to gentleman's left, ladies' right. The call PROMENADE means to slide once around the set, or across the set to the opposite side and back to original place.

RIGHT AND LEFT - Sometimes called "Ladies Through the Centre" or "Pass Through" or "Waltz Through" - Opposite couples pass through each other in sort of a weaving movement. Men lag a step or two behind their partners. Ladies passing right shoulders as they change places. Repeat same movement back to original places.

SWING - Three common ways. 1. Gent holds lady around the waist, just below shoulder blades, elbows straight. Lady's hands on gent's shoulders elbows straight. Both turn the body so that their right hips are adjacent. 2. Social dance position (same as American). 3. Right elbow linked with that of partner, left hands joined across and over the top of linked elbows.

SWING TO THE MUSIC - A couple swings, and as they do so they progress toward the orchestra.

TAKE YOUR LADY BACK HOME - Gents return to original places with partners.



" 4 DANCES FROM NOVA SCOTIA

Collected by Maurice Hennigar

WALTZ QUADRILLE

Iantz, N.S.

Any basic waltz tune is used, a different tune for each figure.

4 examples given. 4 couples per square - may be done with any even number of couples.

Figure 1.

Half right and left on the heads (weave)*

Heads waltz across and back

Half right and left back to place

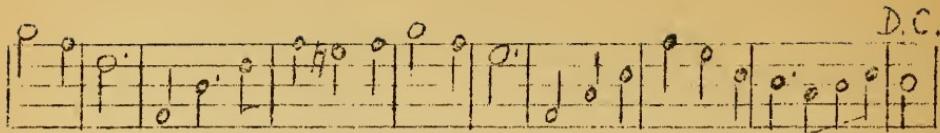
Everyone waltz once around the set ("Everyone waltz everyone dance").

Repeat with side couples

DAWN WALTZ

The image shows three staves of handwritten musical notation for a waltz. The notation is in common time (indicated by a 'C') and uses a treble clef. The first staff begins with a bass clef, suggesting it might be a bassoon part. The music consists of eighth-note patterns, with some notes having stems pointing up and others down. Measures are separated by vertical bar lines. The notation is somewhat rhythmic, with a strong emphasis on eighth-note pairs and occasional sixteenth-note figures. The paper has a yellowish tint and shows signs of age and wear.





* "This is like a "cross trail through" except that there is a weaving pattern as the couples cross over. Ladies precede the gents slightly and pass right shoulders, the gents cut between the opposite couple and pass left shoulders. Each ends up on his correct side and no turn as a couple is necessary".

Figure 2.

1st lady and opposite gent forward and circle two (The expression "four hands around" is used here).

All waltz once around the set

Repeat for 2nd, 3rd & 4th lady and opposite gents

Note: 2nd lady is opposite 1st gent: 3rd is on right of 1st couple: 4th is on left of 1st couple.

TARTAN WALTZ

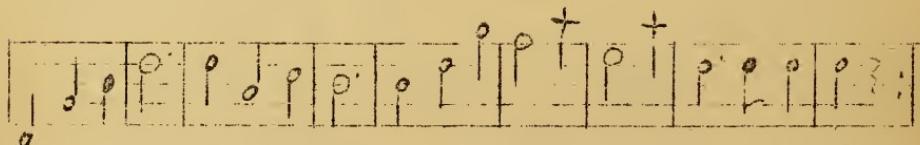




Figure 3.

All join and pass partner to gent on the right (The expression "all huddle" is used here).

All waltz once around the set

Repeat three more times

Note: When doing this figure in a large square cut it off with a grand chain and promenade.

WHITE ROSE WALTZ

Figure 4.

Right hand to corner. Left hand to partner (allemande R & L)

All waltz once around the set

Repeat three more times

Finish with a grand chain and waltz to place
 Formerly five figures were included in this dance
 Figure 4 was -

Grand chain half way, meet partner and waltz
 1st couple waltz inside the set

All waltz once around the set

Repeat all for 2nd, 3rd & 4th couples inside

VAISSE DENISE



BON TON GAVOTTE

Single couples anywhere on the floor. Social dance position. Gent's part described. Lady is opposite.

Music: "Bon Ton Gavotte", "Sailing" or any other tune in slow 4/4 or Gavotte time. Still done all over N.S.

Part I.

Touch left toe out to side

Touch left toe across in front of right

Part II.

Three walking steps forward: left, right, left, hold.
Repeat I and II 3 times beginning on alternate feet.

Part III.

16 two-steps turning CW progressing CCW

Repeat all.

The image shows a handwritten musical score for "Bon Ton Gavotte". It consists of three staves of music, likely for a band or orchestra. The top staff uses a treble clef and a common time signature (indicated by 'C'). The middle staff uses a bass clef and a common time signature. The bottom staff uses a bass clef and a common time signature. The music includes various notes (quarter, eighth, sixteenth), rests, and dynamic markings. There are also several markings with the number '3' and a plus sign ('+') scattered throughout the score. The score is written on lined paper.

SCHOTTISCHE or CANADIAN 4-STEP
Indian Harbour, N.S.

This dance is sometimes called the "Gavotte". I got it from Indian Harbour - near Peggy's Cove. This is the one the old sea captains called the "Shore-tish".

Directions for men: ladies opposite.

Part 1. Suggested music: "Silver and Gold"

Step L to side, close R to L.
Repeat.

Part 2.

Side by side, right hips adjacent, man moving forward and lady backward, move in LOD 4 steps.

Part 3.

4 two-steps turning CW once around

Repeat all.



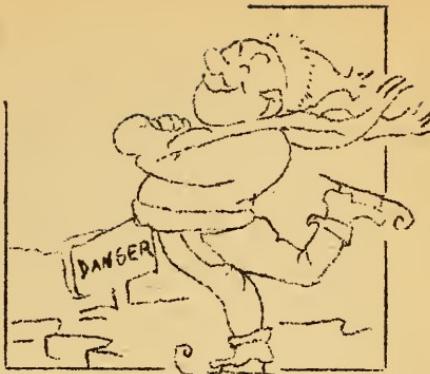
RYE WALTZ

Couple dance. Closed social dance position
Directions for men, ladies opposite

Part 1. Point L foot to left. Close L to R. Repeat Three slides (chassez steps) left. Without changing arm position repeat all, using opposite feet and moving in opposite direction. Part 2. All waltz.

This is the most commonly found round dance in Nova Scotia. During the last 4 measures of the waltz, in the Pictou area, the dancers turn away from each other (one complete waltz turn) and make a sweeping bow and courtesy. Music of course is the tune "Comming Through The Rye."

REGARDLESS OF CONSEQUENCE



By Ed Durlacher

It is truly said "None are so blind as they who will not see." This has been, and very definitely still is, so very true of those in the square dance field.

On this present tour of seven states, I am once again finding a tremendous dropping off of dancers and the reason, or reasons.

Roughly 90% of those I have talked with gave as the paramount reason their inability to keep up with all the new dances. The other 10% continued with statements as to their being shunted aside by those who relished a 'challenge'. Most felt that they would return if and when the dances they COULD do were brought back.

Following conversations with ex-dancers I talked with a goodly number of callers. It is still hard to believe what they told me. Hard to believe because they are acutely aware of the reason why so many drop out and yet REGARDLESS OF CONSEQUENCE continue to go on doing it.

One caller who is known countrywide, fully admitted that if he were sure other traveling and home callers would get back to sanity, he would go along with the movement to cut new dances to a minimum. But, he continued, until 'someone else' stuck their head out

he wouldn't, for fear of being known as a 'has-been', and losing his popularity and so his business. After a bit more conversation I inquired how long it would be in his opinion until such a movement would be started. His answer was short and to the point. "Never", said he, "so long as callers felt, REGARDLESS OF CONSEQUENCE, that they must keep up with the recording companies and square dance magazines.

Now to me, REGARDLESS OF CONSEQUENCE simply means a bull-headed way of doing things regardless of what may happen.

In a number of magazines of the square dance variety, I read about IDIOTS and the 'harm' they are doing to square dancing through thoughtless actions. I wonder AND wonder who, REGARDLESS OF CONSEQUENCE, DELIBERATELY help to destroy square dancing for the great majority who would love to continue to dance.

You, who claim to want sanity in square dancing, figure this out for yourselves.

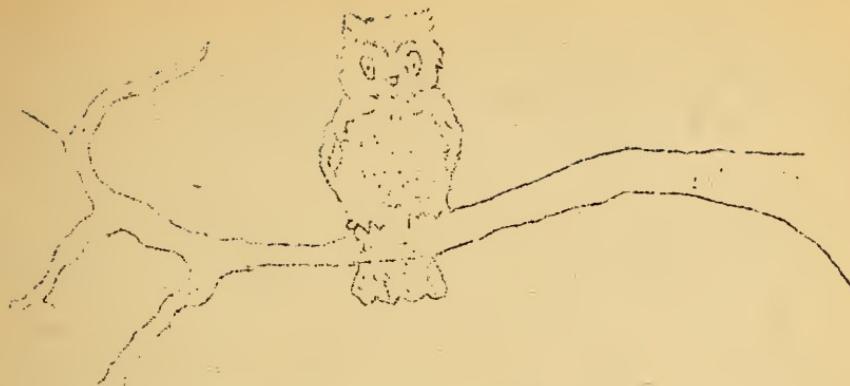
At the conclusion of her recent extended visit to this country, Miss Jean Milligan, head of the Scottish Royal Country Dance Society, announced that the following people had successfully passed the necessary examinations and were Certified to teach Scottish Country Dances:

Lydia Hurd	Boston
Marianne Taylor	"
Jean Tufts	Exeter, N.H.
Alan Smith	Boston
Gwen Blundon	West Virginia
David Thomas	Washington, D.C.
Rowena Brown	New York City

In Canada:

Jack Geddes	Toronto
Noren MacLennan	

Preliminary certificates to* Al Hurd & Barbara Little, both of Greater Boston.



ATLANTIC POLKA QUADRILLE

Arranged by Rod Linnell from information gathered in the Maritimes, principally from New Brunswick.

Steps - Heel & Toe Polka

Gents begin on left foot; lady begins on right foot.

Steps in Heel & Toe Polka

Directions for men, ladies opposite

	counts
Place left heel on floor out to side	1
Place left toe on floor across in front of right foot	2
Step sideward left - - - -	1
Bring right foot to left and take weight	2
Step sideward left - - - -	1
Hold - - - - - - - -	2

1st Figure: Music: Atlantic Polka Quadrille, 1st change

Intro: Honor Partners (4) Honor Corners (4)

All polka once around the set (8)

Figure. Heads right and left four (8)

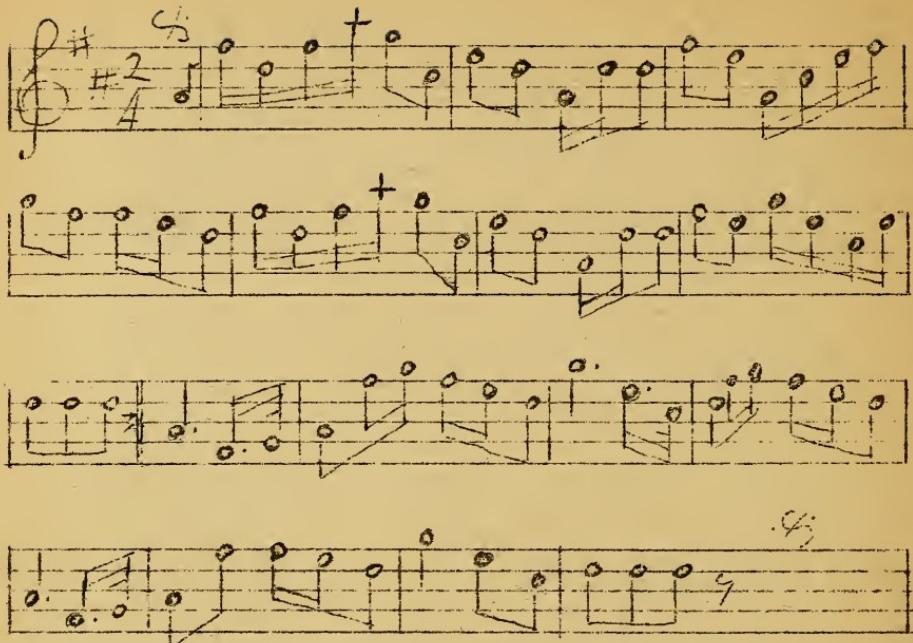
Heel & Tce partners (4) holding left hands
(turn once around to right)

Heads polka inside the set (8)

Heel & Toe corners once around (4) hold L hands

All polka with partners once around the set (8)

Repeat for sides - heads - sides.



2nd Change: Music "Atlantic Polka Quadrille" 2nd change
"Waltz In Figure".

Intro: Honor partners (4) Honor Corners (4)
All heel & toe to centre and back twice (8)
All polka once around the set (8)

Figure: Gent #1 change partners (8) Gent 1 dances with his lady to gent 2, leaves his lady there and takes #2 lady to gent 3, leaves her, takes #3 lady to gent 4, leaves her and takes #4 lady back to his original place. Gents 2, 3, and 4, in turn, make a small circle CCW inside the set to get out of gent 1's way as he comes to each of their partners. This sounds much more complicated than it really is.

- A. Ladies right hand star half way (4)
- B. All heel & toe to centre and back twice(8)

Repeat A & B

Repeat for gents # 2, # 3, & # 4.

3rd Change - Music "Little Brown Jug"
 Social dance position "Half Moon Figure"

All heel & toe partner once around (8)
 (facing centre of set, man shifts partner to his left side on 1st h & t step; back to right on 2nd)
 Heads heel & toe to centre and back twice (8)
 Heads polka once around the inside of the set (8)
 Repeat for sides-heads-sides

4th Change - Music: "Jenny Lind's Favorite Polka"
 "Show Off Partner"

Ladies right hand star. Gents link onto ladies' L
 elbows. All go once around CW (8)
 All heel & toe to centre and back twice (8)
 Gent # 1 show off partner (8)

1st couple polka inside the set (8)
 All polka once around the set (8)

Repeat for gents # 2, # 3, # 4

JENNY LIND'S FAVORITE POLKA



5th Change Music: "Jingle Bells"

Intro: A- Promenade halfway round to the left, then back to the right, ladies inside (8)

B. Gents turn corners once around with right elbow linked (polka steps) next once around with left elbows linked, and so on until they meet their own partner half way round the set.

C. All polka home, both figures takes 16 meas.

D,1 - Ladies right hand star, gents link on (8)
 Repeat B & C

D,2 - Gents left hand star, ladies link on (8)

Repeat B - C - D,1 (24)

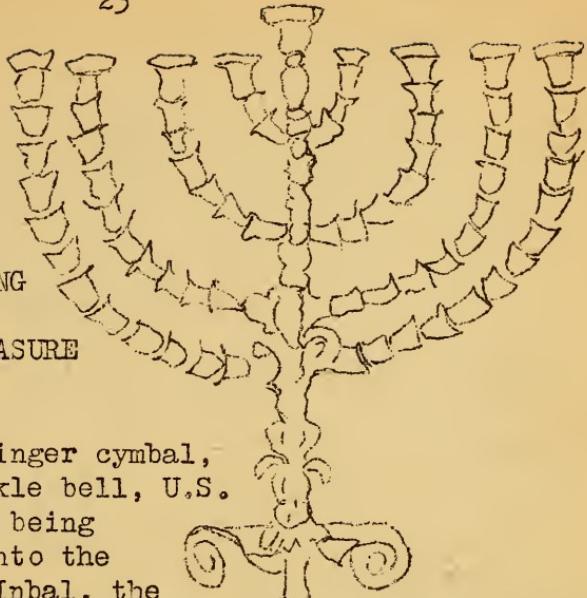
Repeat B - C - D,2 (24)

Elbow turns complete circle, start corner right (32)
 All polka (8) Note: 4 polka steps on each elbow turn

INBAL

ISRAELI DANCERS BRING

U.S. A BIBLICAL TREASURE



To the clang of a finger cymbal,
the jingle of an ankle bell, U.S.
audiences today are being
transplanted deep into the
Biblical past - as Inbal, the
national dance theatre of Israel making its first Amer-
ican tour, performs dances that have changed little af-
ter 25 centuries. The troupe, 30 strong, consists of
Yemenite dancers, singers, and musicians who until re-
cently have been isolated from the rest of the Jewish
world for an incredible 2,500 years. It was this very
isolation in the southwestern corner of the Arabian
peninsula, however, that enabled them to preserve in-
tact their unique folk customs, traditions, dances,
and stories. Inbal's performances of such works as the
"Song of Deborah" or "The Queen of Sheba" are not mere-
ly authentic: they are examples of a timeless, deeply
religious culture. Now, happily, this group of Yemenite
artists has been virtually repatriated in Israel;
and the treasure of dance that it brings with it has
been successfully blended with the choreographic ex-
pressions of the present-day Israeli state.

Yet Inbal's dance itself is a distillation of the
dance movements of other countries, other cultures. In-
bal's director-choreographer, Miss Sarah Levi-Tani,
writes: "And so we find in the dances of Inbal the
movements of the Jews in time of prayer, inspired dan-
ces, the influences of the Arab debka, developments of
movements of the hands, head and neck, characteristic
of the Oriental dance. There are also seated dances,

while most of the dances are danced with the knees a little flexed."

Inbal relies mostly on its dancers to supply their own vocal and instrumental accompaniment; the latter comprises drums, tambourines, flutes, finger cymbals, and ankle bells. Their one concession to present day theatrical convention is the inclusion of a small orchestra to accompany some of their numbers, and music for their ancient Yemenite and shepherd dances has been arranged by five outstanding Israeli composers.

After a brilliant London run last year, the young dance group received the highest plaudits of the British press. Said one critic: "The whole performance fascinated by the directness and simplicity of its evocation of Hebrew beliefs."

Inbal is an unusual and rare combination of dance, music and drama, and there is fire, passion and cool beauty in their highly variegated program. You cannot compare Inbal with any previous dance group that has been in this country.

It is hard to believe that a half-dozen men in striped nightshirts, turbans that might double as nightcaps and a corkscrew curl hanging on each side of their bearded faces could prove anything but ludicrous to a first-night American audience. But such is their talent their sincerity, their vivid, exciting bounds and leaps about the stage, interspersed with vocal and musical comment, that audiences remain rapt and impressed.

The organization of Inbal, translated as "tongue of the bell" is only 10 years old, but the Jewish, Oriental & Yemenite material used in the program reaches back for many centuries.

It is difficult to select any particular number for special commendation - they are all deserving. "The Song of Deborah" is a vital, strong, powerful number, danced with intensity by Margalith Oved, most outstanding mem-

ber of the company. She is a flaming symbol to her people as she sings and dances triumphantly to celebrate victory and the killing of Sisera by Yael, wife of Heber the Kenite. The same dancer is simple, graceful, resigned, as the devout and loving wife in "Shabbat Shalom." And she is royal, magnificent and romantically in love with the great King Solomon in the spectacular "Queen of Sheba."

The costumes are undoubtedly as authentic as possible, although the Queen of Sheba does wear a bejeweled and underpant affair which resembles mostly a gay 90's batheing dress. However, it is a spectacular and emotional treat to those who love the unusual in art and music, as well as dancing. By all means see it.

VILTIS

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BIG SQUARE from PRINCE EDWARD ISLAND

As done in P.E.I., and called by Rae Simmons who is MC for Don Messer and His Islanders.
Courtesy of Rod Linnell.

Formation: Large square. Any number of couples on a side. Each couple must be facing another couple. The larger number of couples, if necessary, is on the heads; smaller number on the sides.

Music: Any fast square dance music. The relationship between the steps and the music is quite casual. The time required for each figure depends upon the vigor of the dancers.

1st Figure: Calls underlined

Head couples go forward and back. (Sometimes it's a long way forward but they drop back to dancing position as in our squares).

Forward again and swing four hands. (Swing the opposite lady).

First couple up centre on the outside returning. (This is our "right & left four" done in the following manner - all move forward, couples #1 going under arch made by couples #3 - turn as a couple - and on return #1's make the arch over #3's and both couples continue forward to place in big set, and turn there as a couple

Salute your partner.

Swing your corner (leave her on the left).

Same for sides - heads - sides: then

Grand change (rt & lft) meet partner, promenade home & swing.

2nd Figure:

Ladies on the inside. (This call means form a basket & circle left).

Now up and over. (Gents drop back and form a ring on the outside).

Gents to the right and ladies to the left(Circle)
Meet your partner and promenade.

Repeat entire sequence but move everything to the left - that would be after the 'up and over', gents to the left and ladies to the right.

Grand change.

Meet partner and promenade home.

Swing (Partner)

3rd Figure:

All hands in (Sometimes called "all join" and sometimes "all huddle").

Swing the lady on your left.

Promenade that same girl (Repeat above action at will, sometimes varying call by "Swing the girl behind you - promenade her - Grand change - meet partner and promenade home - swing partner.)

Repeat entire sequence as many times as caller desires. Usually about five or six times.

4th Figure:

Grand change

Promenade Indian style

Swing the girl behind you

Grand change (halfway round)

Swing partners

Promenade partners



In small square of less than 20 couples this figure can be repeated. Note: I have seen it done with over

50 couples !

Method of doing "Grand change" in P.E.I.

Right hand to partner and grand right and left. Ladies are the only ones who progress around the circle. Men stand in place and execute step dance. Lady gives man right hand and step dances a couple of measures in place and then turns under his arm CCW, on her own initiative. Man never twirls her. She continues to the next with left hand and after proper exchange of steps with him, turns under his arm CW and continues in this manner until she returns to her original partner.

Note: After the first figure, the Big Square is done in a circle formation, and extra couples join in at will. I have seen this dance done many times on P.E.I. in different places, but always the same. A different tune is used for each figure. The entire dance takes 20 to 30 minutes to do, depending on the size of the square.

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ALL FOR THE LOVE OF DANCING

Tune: Reel of Stumpey

by DUDLEY LAUFMAN

O, come with me some Saturday night,
Forget your so-called western gait,
I'll show you folks whose step is light,
Who dance for the love of dancing, O.

Down in Brookline's Gaelic end,
They've been dancing there since the Lord knows when,
They took no lessons nor followed no trend,
An' they dance for the love of dancing, O.

Their music makes one tap the floor,
A light staccato, no off-beat roar,
Intoxicating rhythm their fiddles pour
Into the love of dancing, O.

They've been dancing here 'ere you were born,
An' they'll keep on dancing after you've gone,
They'll dance in their graves, and their bones sing a
O, they dance for the love of dancing, O. song,

They don't dance figure eights,
Nor race through the night at skirt-swishing rates,
With a walking shuffle, nor straight-laced gait,
They DANCE, for the love of dancing, O.

They step it out on musical feet,
Their bodies moving with the beat,
Such a pretty sight, 'twould make you Greet,*
An' all for the love of dancing, O.

So forget about your cowboy suits,
Your two-toned shirts and fancy boots,
And difficult figures your caller hoots,
An' dance for the love of dancing, O.

I'm afraid they'd make you look quite silly,
 You modern shuffler who think you're dilly,
 With your cowboy suits, you're scared of a filly,*
 Ha, a filly would show you dancing, O.

They'd dance great circles all around you,
 Tap the floor ten times to your two,
 Not unfriendly, they're glad to have you
 Join with them for dancing, O.

So come with me some Saturday night,
 An' dance with folks whose step is light,
 Who dance for joy, for sheer delight,
 Who dance for the love of dancing, O.

* "greet" Scottish dialect for "cry".

* "filly" A young female horse.

HIGHLAND SCHOTTISCHE

Danced all over the Maritimes

Formation: Single couples anywhere on the floor.
 Social dance position

Directions given for gent; lady does the opposite.

A. Tap left toe sideward twice

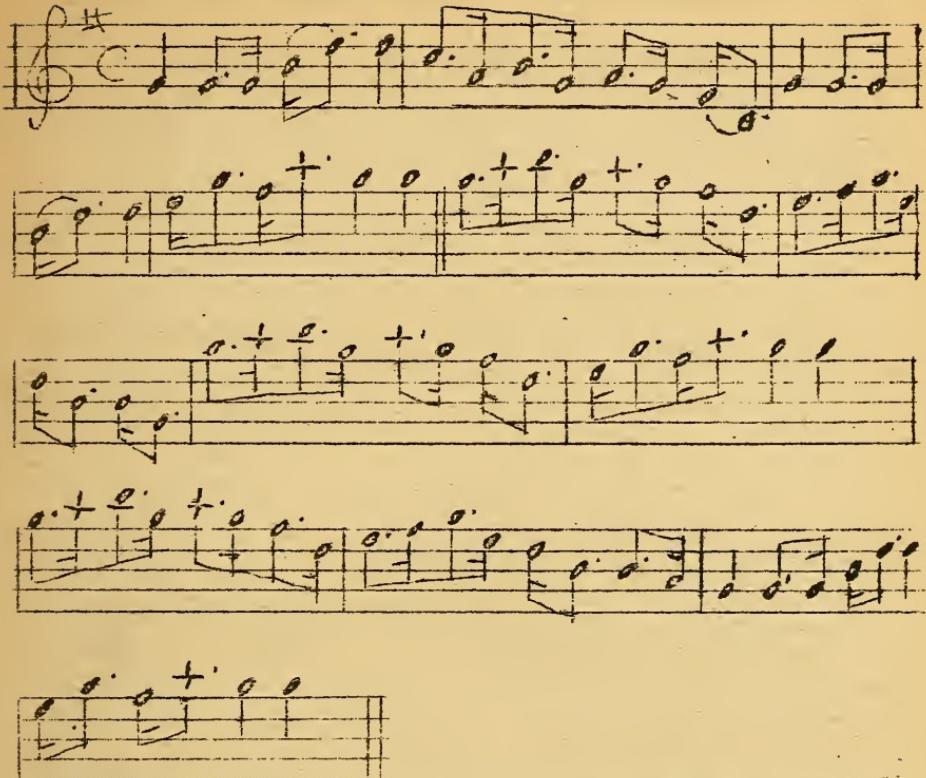
Step sideward left - bring right foot to left
 and take weight - step sideward left - hold.

Repeat A, beginning with right foot and moving
 sideward to the right.

B. Two-step, turning to the right, 4 steps in all

Repeat entire dance until end of the music.

Note: A takes 2 measures of music - B the same.



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P.O. Box 302, Moline, Illinois

POLKA QUADRILLE (Nova Scotia)

Formation: "Big Set", any number of couples standing in an enlarged square.

Music: Any polka rhythm

1st Figure:

Half right and left on the heads

Swing partner

Half right and left back

Heads polka (once around the inside of the square holding relative positions throughout)

Everybody polka (all polka in a circle to places)

Repeat all with side couples

2nd Figure:

First lady & opposite gent forward and back

Forward and swing 4 (really 2) hands around (Circle with crossed hands).

Heads polka

Everybody polka

Repeat with second lady & opposite gent, etc.

3rd Figure:

All huddle and pass the lady on (All join hands and swing joined hands forward and back releasing partner's hand and taking corner).

All polka

Repeat until all are back to places, or if a large set do a grand change after a few changes until original partners meet, then polka home.

4th Figure:

Grand change half way

Polka to places

First couple(s) polka inside (the square)

Everybody polka

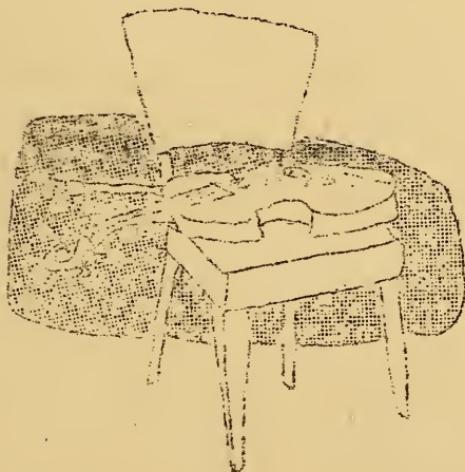
Repeat with 2nd, 3rd, & 4th couples inside.

5th Figure:

Grand change all the way
Everybody polka (once around).

Repeat three more times

Note: The same figures are also done in waltz tempo.



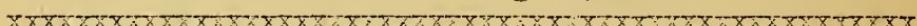
NOTES FROM A FIDDLER'S BOW

"I am an old time fiddler, having played for dances over 40 years and am still playing, both old time and modern, as well as rock 'n roll. I play all of the old time favorites such as: Hull's Victory, Beaus of Oak Hill, Boston Fancy, Arkansas Traveler, Once Upon My Cheek, The Mason's Apron, Paddy On the Turnpike, McDonald's Reel, Wind That Shakes the Barley, Pacific Slope, Money Musk, Fisher's Hornpipe, Soldier's Joy, Delaware Hornpipe, College Hornpipe, Dundee Hornpipe, and hundreds more. Also Highland Flings, clogs, strathspeys, jigs of all kinds.

"The polka is the favourite of the old-time dances; a waltz quadrille the best liked of our 4 couple sets. We do some lancers and plain sets, but not too many."

"I have a dance band of 6 pieces and they are a very good band too; all young people. We play two nights a week and these dances are patronized by both young & old. Our dancers dance everything: square sets, Big Sets, polkas, waltzes, schottisches, as well as modern dances."

Norman MacBurnie
Malagash, N.S.



SOLDIERS JOY

Formation: Double circle facing clockwise.

Music: March & Breakdown

A. All march around the hall CCW, gents on the inside. At signal, 1st, 3rd, and every other couple turn to face opposite direction (CW). Sets of two couples are facing each other and will do following figures together.

B. Circle four hands around (Once to the right, then back to the left).

Swing corners (gents swing opposite lady)

Ladies change

Half promenade

Half right and left

Balance and swing partners

Pass by and on to the next (Pass opposite couples to the left, and on to meet a new couple. Odd numbered couples progress around the hall CW, even numbered CCW.)

Repeat dance starting from "B" as long as desired .



HULL'S VICTORY - New Brunswick

Formation: Contra lines, any even number of couples.
Music: "Hull's Victory".

1st, 3rd, 5th, etc. couples cross over (change places with partner).

Those who crossed over:

Right hand to partner left hand to the outside
Turn the outside lady (once around like an allemande left).

Swing your partner (actives only)

Down the hall and back (down the centre & back)

Ladies change

Half promenade

Pass right and left (half right and left)

Repeat dance as long as desired as in American contras

In the communities along the Tobique River, N.B., this dance is sometimes known as "Halls of Victory" and is danced like this:

1st, 3rd, 5th, etc. couples cross over. They give

Right hand to corner, left hand to the outside
All forward and back (toward foot of set & back)

Turn the outside lady (like allemande left)

Swing in the centre (just the active couples)

Down the centre and back

Cast off and ladies change

Repeat dance from beginning as often as desired.



BEAUS OF OAK HILL - New Brunswick

Formation: contra linesMusic: "Beaus of Oak Hill".

1st, 3rd, 5th, etc. couples cross over.

Gents side promenade, ladies side swingGents side swing, ladies side promenadeActives swing the centre

Cast off (active gent goes around his left hand lady and stands below her. First lady at the same time does the same around the second gent.)

Ladies change

Repeat entire dance from beginning as long as desired.



} SONGS FROM
NEWFOUNDLAND

RYANS AND THE PITTMANS

We'll rant and we'll roar like true Newfoundlanders;
 We'll rant and we'll roar on deck and below,
 Until we see bottom inside the two sunkers,
 When straight through the channel to Toslow we'll go.

I'm a son of a sea-cook, and a cook in a trader;
 I can dance, I can sing, I can reef the mainboom,
 I can handle a jigger, and cuts a fine figure
 Whenever I gets in a boat's standing room.

If the voyage is good, then this fall I will do it;
 I wants two pounds ten for a ring and the priest,
 A couple of dollars for clane shirt and collars,
 And a handful of coppers to make up a feast.

There's plump little Polly, her name is Goldsworthy;
 There's John Coady's Kitty, and Mary Tibbo;
 There's Clara from Bruley, and young Martha Foley,
 But the nicest of all is my girl in Toslow.

Farewell and adieu to ye fair ones of Valen,
 Farewell and adieu to ye girls in the Cove;
 I'm bound to the Westward, to the wall with the hole in
 I'll take her from Toslow the wide world to rove.

Farewell and adieu to ye girls of St. Kyran's,
 Of Paradise and Presque, Big and Little Bona,
 I'm bound unto Toslow to marry sweet Biddy,
 And if I don't do so, I'm afraid of her da.

I've bought me a house from Katherine Davis,
 A twenty-pound bed from Jimmy McGrath;
 I'll get me a settle, a pot and a kettle;
 Then I'll be ready for Biddy - Hurrah!

I brought in the Ino this spring from the city
 Some rings and gold brooches for the girls in the Bay;
 I bought me a case-pipe - they call it a meerschaum -
 It melted like butter upon a hot day.

I went to a dance one night at Fox Harbour;
 There were plenty of girls so nice as you'd wish,

There was one pretty maiden a-chawing of frankgum,
Just like a young kitten a-gnawing fresh fish.

Then here is a health to the girls of Fox Harbour,
Of Oderin and Presque, Crabbes Hole and Bruley,
Now let ye be jolly, don't be melancholy,
I can't marry all, or in chokey I'd be.



HARBOUR LE COU

As I rowed ashore from my schooner close by,
A girl on the beach I chanced to espy;
Her hair it was red and her bonnet was blue;
Her place of abode was Harbour Le Cou.

O boldly I asked her to walk on the sand,
She smiled like an angel and held out her hand;
So I buttoned me guernsey and hove way me chew,
In the dark rolling waters of Harbour Le Cou..

My ship she lay anchored far out on the tide,
 As I strolled along with maid at my side;
 I told her I loved her she said, "I'll be true,"
 As I winked at the moon over Harbour Le Cou.

As we walked on the sands at the close of the day,
 I thought of my wife who was home in Torbay;
 I knew that she'd kill me if she only knew,
 I was courting a lassie in Harbour Le Cou.

As we passed a log cabin that stood on the shore,
 I met an old comrade I'd sailed with before,
 He treated me kindly, saying, "Jack, how are you?"
 "It's seldom I see you in Harbour Le Cou."

And as I was parting, this maiden in tow,
 He broke up my party with one single blow,
 Saying, "Regards to your missus and wee kiddies two,
 I remember her well, she's from Harbour Le Cou."

I looked at this damsel a-standing 'long side,
 Her jaw it dropped, and her mouth opened wide;
 And then like a she-cat upon me she flew,
 And I fled from the furies of Harbour Le Cou.

Come all you young sailors who walk on the shore,
 Beware of old comrades you've sailed with before;
 Beware of the maiden with bonnet of blue,
 And the pretty young damsels of Harbour Le Cou.

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LUKEY'S BOAT

A hand-drawn musical score consisting of three staves of notes. The top staff starts with a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth and sixteenth notes. The middle staff begins with a common time signature and contains mostly eighth notes. The bottom staff starts with a common time signature and includes a measure with a single note followed by a measure with a sixteenth note and a eighth note. There are two plus signs below the first two measures of the bottom staff.

O, Lukey's boat is painted green,
Aha, me b'ys
O, Lukey's boat is painted green,
The prettiest little boat ever you seen,
Aha me riddle I day.

O, Lukey's boat got a fine fore cutty,
Aha, me b'ys,
O, Lukey's boat got a fine fore cutty,
And every seam is chinked with putty.
Aha me riddle I day.

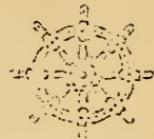
Lukey's boat got a high stopped jib.
Aha, me b'ys,
Lukey's boat got a high stopped jib,
And a patent block to her foremast head.
Aha me riddle I day.

"I think," said Lukey, "I'll make her bigger."
Aha, me b'ys,
"I think," said Lukey, "I'll make her bigger;
I'll load her down with a one-claw jigger."
Aha me riddle I day.

"And now," said Lukey, "get aboard your grub."

Aha, me b'ys,
 "And now," said Lukey, "get aboard your grub;
 One split pea and a ten-pound tub."

Aha me riddle I day.



Lukey's rolling out his grub,

Aha, me b'ys,
 Lukey's rolling out his grub,
 A barrel and a bag and a ten-pound tub.

Aha me riddle I day.

When Lukey came around the Bill,

Aha, me b'ys,
 When Lukey came around the Bill,
 He spied his true love on the hill,
 Aha me riddle I day.



And when he was coming around the cape,

Aha, me b'ys,
 And when he was coming around the cape,
 He spied old Jennie all on the flake.
 Aha me riddle I day.

His wife was dead ...

Aha, me b'ys
 "Oh" said Lukey, "I don't care;
 I'll have another in the spring of the year."
 Aha me riddle I day.



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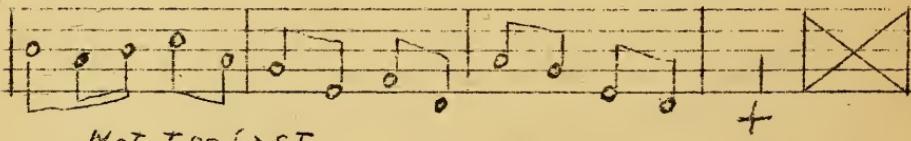
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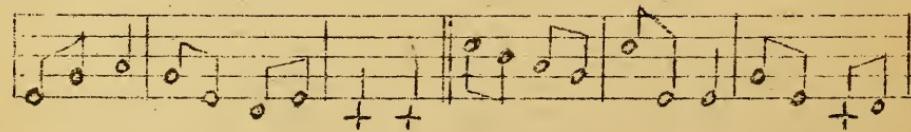
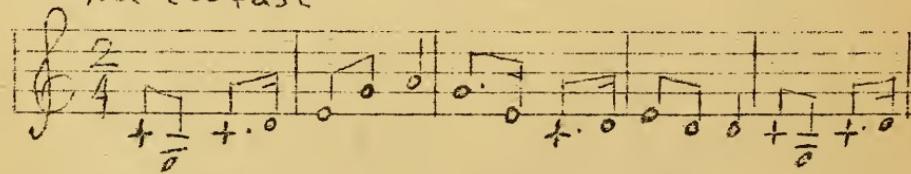
DANCE TUNES

NEWFOUNDLAND

fast



Not too fast



43

Medium

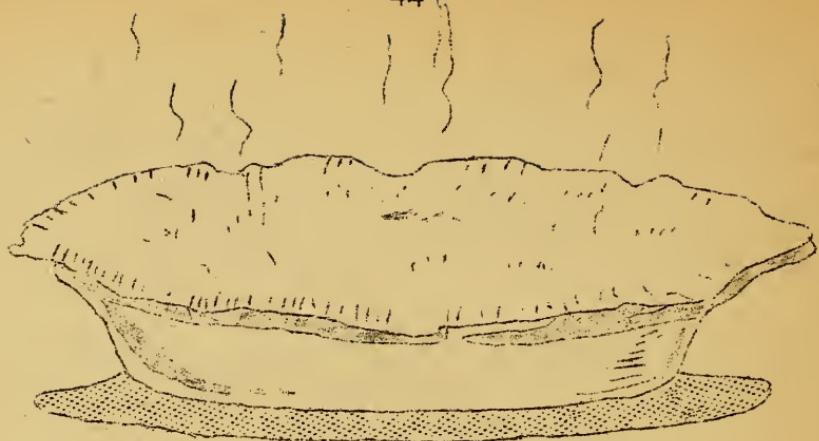


Not too fast

Handwritten musical score for three staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It consists of four measures of music. The middle staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It consists of four measures of music. The bottom staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It consists of four measures of music.

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NOVA SCOTIAN FOOD

from
"DUTCH OVEN" - recipes from Lunenburg, Nova Scotia

LOBSTER CHOWDER

2 cups lobsters	2 medium potatoes
1 pint whole milk	1 small tin evaporated mlk
butter size of egg	1 tsp salt, $\frac{1}{4}$ tsp pepper

Cook potatoes in 1 cup water. When nearly done add lobster cut in pieces. Add salt and pepper, boil 5 minutes. Add milk and butter. Heat to boiling point. Serve piping hot with crisp crackers. Serves 4.

HAM STEAK WITH APPLES

one thick slice pre-cooked ham	15 whole cloves
$\frac{3}{4}$ cup brown sugar	$\frac{3}{4}$ cup port wine
4 apples, cored and sliced	

Stud the ham fat with cloves. Put ham in open roasting pan, and bake 25 to 35 minutes in 350 oven. Remove from oven, and spread ham with sugar, then pour wine over ham slowly. Return to oven which has been set at 400. Allow 20 minutes for glazing. Now remove ham to hot platter, and cook apple slices in syrup left in roasting pan about 5 minutes, turning once - serves 6.

SOUSED MACKEREL

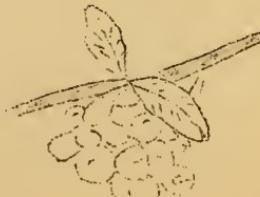
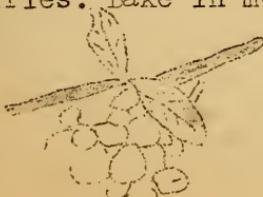
Clean, split open and cut the fresh mackerel into servings. Arrange in layers in baking dish with a few whole spices and shake of pepper and salt. Just cover with vinegar and dot top with 1 tbsp butter. Bake about 30 minutes. Good hot or cold. Fresh herring may be baked likewise.

CREAMED FINNAN HADDIE

Cover a finnan haddie with water, let come to boiling point and simmer for a few minutes until the fish is cooked, using the top of the stove or oven. Drain the fish, lay on a hot platter and place small pieces of butter on top. Return to the oven to heat and just before serving add $\frac{1}{2}$ cup of cream or milk heated. Do not leave too long in oven or the cream or milk may curdle from the smoked fish. Garnish with parsley if desired.

BLUEBERRY CAKE

2 cups flour, 2 eggs, 2 cups sugar, tsp soda, 2 cups blueberries (washed and drained dry), 1 cup sour milk small piece of butter. Cream butter and sugar, add beaten egg, flour, milk and soda, and last the blueberries. Bake in moderate oven.



POTATO CANDY

Boil a medium size potato and mash while hot. Work in with a spoon, 1 lb pulverized sugar, 1 cup cocoanut, and vanilla. Press into a buttered pan and pour 2 sq. slightly cooled unsweetened chocolate over top, or omit chocolate and spread on topping.

Topping:

3 tsp cocoa, 1 cup pulverized sugar, mix with a little hot water to make soft. Spread on top of candy and sprinkle with cocoanut.

DUTCH LOBSTER

$\frac{1}{4}$ lb. butter	$\frac{1}{4}$ cup vinegar
3 cups lobster cut in medium pieces	$\frac{1}{2}$ cup top milk
	2 tbsp sugar
	(dash)salt and pepper(dash)

Melt butter in heavy frying pan. When sizzling hot add lobster and fry for 5 minutes. Reduce heat and add vinegar slowly, stirring constantly. Add milk and seasonings. Simmer for 10 minutes. Serve with dry rice. Also good on toast.

OLD SONG ABOUT SAUERKRAUT

Sauerkraut is bully
 Sauerkraut is fine;
 We ought to know it
 For we eat it all the time.
 Put the cabbage in a "bar'l"
 Stamp it with your feet,
 When the juice begins to rise
 The kraut is fit to eat.
 Put it in a pot,
 Set it on to "bile",
 Be sure to keep the cover on,
 Or you'll smell it half a mile.



ANGELS ON HORSEBACK

Salt oysters very lightly. Roll each in a strip of bacon and skewer with a toothpick. Grill or bake in hot oven till the oyster curls around the edges, and the bacon is crisp. Baste frequently with bacon fat.

ROAST BEEF HASH

7 medium potatoes pared & sliced - 2 tbsp fat
 $1\frac{1}{2}$ cups roast beef cut bite size
 $1\frac{1}{2}$ cups roast beef gravy

Melt fat in heavy pan, add potatoes, fry slowly about 15 minutes, turning several times, add beef and gravy simmer until potatoes are well done. Salt and pepper to taste.

OLD SCRIPTURE CAKE

1 cup Judges 5:25	1 cup Exodus 3:8
2 cups Jeremiah 6:20	5 Isaiah 10:14
$3\frac{1}{2}$ cups 1st Kings 4:22	A little Leviticus 2:13
3 cups Samuel 30:12	A few kinds 1st Kings 10:2
1 cup Genesis 43:11	1 large spoon Genesis 24:20

Follow Solomon's advice for making a good boy - Prov. 23:14 - and you will have a good cake.

Thanks to Mrs Daniel O'Connell, South Boston, Mass. for the booklet of recipes.

WANTED

COPIES OF OLD RECIPE BOOKS, THE PRIVATELY PRINTED ONES, GATHERED TOGETHER BY LADIES' AID GROUPS, RE-BECKAHS, GRANGES, CHURCHES, ETC. also FOLK TALES FROM ALL SECTIONS OF THE UNITED STATES PUBLISHED BY THE SAME OR SIMILAR GROUPS

Ralph Page, 182 Pearl St. Keene, N.H.





THE TOWN CRIER

BORN: To Kathe & Gil Daniels a son, Gregory Bruce, January 27th.

MARRIED: Rae McHan and Elliott Lambert, January 31st in the Dyess Air Force Base Chapel, Abilene, Texas.

The Eighth Vermont Country Dance Festival will be held Saturday, April 26th, at the Norwich University Armory in Northfield, Vt. Charlie Baldwin will be Master of Ceremonies with Chick Wells and His Orchestra.

The Columbus (Ohio) Folk Dancers are sponsoring their second Spring Festival April 26 & 27 at the Whetstone Recreation Center, Columbus, Ohio. Frank Smith, noted authority on Appalachian Square Dances will be the featured guest instructor.

Swarthmore College (Penn) invites you to its annual Spring Folk Festival for 1958, April 18 to 20. In the tradition of the Festival the program will include a square dance Friday evening, folk tale exchange Saturday morning, folk dancing and singing Saturday afternoon, square dance Saturday night called by Richard Kraus, and a concert by Odetta, Sunday afternoon.

Preliminary announcement of the Scottish Country Dance Weekend tell us that it will be held this year at Pine Woods Camp, Plymouth, Mass. July 18-21, 1958. Write to Miss Jeannie Carmichael, 56 Concord Ave. Cambridge, Mass. for further information.

The annual Washington Folk Festival, presenting the traditional folk music and dances of countries round the world, will be held on Friday and Saturday, May 2 and 3. The place - Roosevelt Center Auditorium, 13th & Upshur Streets, N.W. 8:15 P.M. Director of the Festival is Dave Rosenberg, Folk Dance Director for the District of Columbia Department of Recreation and leader of the Washington Folk Dance Group, who are once again your hosts for this event.

The Scottish Country Dance Society of Boston will hold their Annual Highland Ball on Friday, March 21, 8:30 P.M. in the Ballroom, Sheraton Plaza Hotel, Boston, Mass. Black tie or the Tartan required.

Murray Sherman, famous folk dance leader of New York celebrated his 25th year of folk dancing with a huge folk dance party in Washington Irving High School, N.Y. March 15th.

The 1958 Summer Folklore Institute at Indiana University will be held from June 11 to August 8 at Bloomington, Indiana, with a variety of courses in folklore offered by resident and visiting folklore scholars. Further information may be obtained by writing to Richard M. Dorson, Chairman, Folklore Program, Indiana University, Bloomington, Indiana.

Our congratulations to the newest square dance publication to come to our attention "STAR ALL EIGHT", Michigan's Square & Round Dance News Magazine, 20¢ a copy, \$1.50 per year. Business address: 13212 Livernois, Detroit 38, Michigan.

The Connecticut College School of the Dance announces its eleventh season July 7 - August 17. A center for modern American dance its continuing purpose is to make available working relations vital to an art which is both a force in contemporary theater and a medium of education.

Plan to visit Steamboat Springs, Colorado, this summer August 1 - 2, for their Annual Square Dance festival

with Ed Gilmore, featured caller. Further information may be obtained by writing: Norma Mason, Box 931, Steamboat Springs, Colorado.

Friends of Al Brundage, nationally known caller from Connecticut, will be heartened to learn that his condition is slowly improving, and while still quite ill, it would seem that he is on the road to recovery.

Memo to N.H. Callers & Musicians: The N.H. Folk Federation's SPRING PARTY will be held in the Boscawen Town Hall on Sunday, March 23, 1958. Everyone invited.

We are indebted to "The Folk Sheet" publication of the Syracuse University Folk Dancers for the following information: "Have you heard Canadian AM radio stations? They do a fine job of presenting folk music such as we dance to. The CBC stations we're likely to hear, especially at night are 740 CBL Toronto, 940 CBM Montreal, 1550 CBE Windsor. These programs feature live orchestras and artists, except as noted (R) recordings."

Songs of My People	Fri. 9 pm	CBC
Traditional Echoes (R)	Sat. 3 pm	CJBC 860
Don Messer & His Islanders	Sat, 5:30 pm	CBC
The Prairie Schooner	Sat. 7:30 pm	CBC
Folk Songs - Alan Mills	Sun. 1:00 pm	CBC
Folk Song Time (R)	Thur. 6:35 pm	CBC

Morry Gelman, former folk dance leader in Minnesota and more recently stationed in Germany for the past 6 years, is back in the United States and has taken a position with Convair, San Diego, California

John Bellamy, Cleveland, Ohio dancer, was an interested participant at one of the recent Boston YWCA Tuesday night square dance parties.

Interested in Folklore of the Northeast? Then you will be happy to learn of the newly formed NORTHEAST FOLKLORE SOCIETY which intends to stimulate interest in the songs, legends, tales, and other traditions of the New England-Maritimes area. Regular membership will be

\$1,00 a year, sustaining membership, \$3,00, and contributing membership, \$5,00. Membership in the organization will include the quarterly magazine NORTHEAST FOLKLORE. Though a considerable amount of material from this region has been published, a great abundance remains to be uncovered in fresh collections and analyzed in original comparative studies. First issue of the quarterly magazine is due for publication in the late spring of 1958. The editors welcome contributions of short articles of 1500 words or less and notes designed to familiarize others who are interested with what has been done, is being done, and needs to be done. In addition to presenting original collections and studies, the bulletin will contain reviews of current books and give notices of relevant articles published elsewhere. Send your dues to Edward D. Ives, Dept. of English, University of Maine, Orono, Maine.

The Dancing Kelleys of New Port Richey, Florida, will again take their places in the spotlight at the square dance to be held on the open air stage immediately following the Chasco Fiesta Indian pageant on Friday night, April 18. Fred Kelley, famous radio caller will share the mike with his sons, Fred, Jr. 13 (Buckshot) and Glenn, 7. Buckshot has been calling dances since he was eight and has been proclaimed one of Florida's youngest callers. Already, Glenn is following in his older brother's footsteps.

Special feature of this year's dance will be round and folk dancing exhibitions by the Kelley Kickers and other groups from Clearwater and Tampa including Clare Malhiot and His Round Dance Club, Major Joe Carter and his Pee Wee Square; B.B. Moffitt's Folk Dance Group; Pat & Erma Celantine; Kay Kelley & Ray Fitzgibbons.

Program of the 14th Annual Folk Festival slated to be held in the Couzens Gym, Tufts College, April 11, 12 & 13, shapes up as follows:

Friday, 8 - 11 p.m. program of ethnic group exhibitions, and dancing for all.

Saturday, 10 a.m. Business meeting

11:30 Foods and exhibits open

Saturday afternoon 12:30 - 2. Free folk dancing ses-

sion. 2 - 5 dance exhibitions, emphasis on youth group activities.

Saturday evening 6 - 8, song fest

8 - 11 dance exhibitions and dancing for all. 11:30 song fest

Sunday 2 p.m. Workshop for members (anyone can join on payment of dues of \$1,00).

Admission to events: Adults .90¢ per session - children under 16 - .50¢ per session.

Highlights: Booths, nationality foods for sale - Irish, English, Scotch, Armenian and others.

Dances: ethnic groups include, Scottish, English, Swedish, Irish, Lithuanian, Nova Scotian and others.

Children's groups: Polish, Lithuanian, American and Swedish.

Special features always: New England squares & contras Friday night special feature: Meredydd Evans, Welsh singer.

Singing 6 - 8 and Friday night after 11:30 Tony Sale-tan in charge.

Leaders: Jo Sandgaard, of the Folk Music program on station WXHR, and Dick Zaffron of the WHRB Balladeers. Arts and Crafts exhibit: with artesans working and demonstrating their various skills.



March 1958

Send subscriptions to -

Ralph Page

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TONY SALLMAN, folk song artist, will sing throughout and lead the folk singing. He is well known throughout Boston and New York. Recently he has done a 13-month educational series over WGBH-TV in Boston, and given concerts at Jordan Hall, Boston; Carnegie Hall, New York; Swarthmore Folk Festival; and Oberlin Folk Festival.

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